

A SHORT HISTORY OF THE ALBANY MUSEUM 1855 - 2005, WITH A FOCUS ON ITS EARLY YEARS

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ABSTRACT

The Albany Museum is the second oldest museum in South Africa and its history reflects the evolution of museums in South Africa, as well as the changing shape of society and attitudes in the country as a whole.

This paper explores the history of the Albany Museum with the aim of presenting a concise account that focuses on some of the more interesting and often neglected aspects of that history: the development of the collections; the early struggles for new premises, and the contribution to the museum of some of South Africa's pre-eminent scientific personalities, including William Atherstone and Andrew Geddes Bain. Some comment is also made on the changing role of museums in South Africa.

The present paper is not an exhaustive historical examination; rather, it represents a referenced and extended version of parts of the booklet 'The Albany Museum, 1855-2005', published at the time of the museum's 150th anniversary.

FOUNDATION & OPENING OF THE MUSEUM¹

On 3 July 1855, a group of four doctors – Hutton, Edmunds, Armstrong and Atherstone – and Mr A.L. McDonald (an officer of the garrison Ordnance Department), met for the purpose of forming a medical society. At this meeting, with Dr William Guybon Atherstone in the chair, the ‘Graham’s Town Medico-Chirurgical Society’ was formed with Dr A. Melvin, the Deputy Inspector of the Hospital and Inspector of Colonial Hospitals, elected as the first President².

Proposed by Assistant Surgeon George A. Hutton, the Society had two objectives: ‘to facilitate intercourse on professional subjects’, and to ‘collect specimens in the various departments of Medical Science in all its branches, with the view of forming the nucleus of a Museum’. In order to accommodate members from outside Grahamstown’s small medical fraternity, prominent personalities such as Andrew Geddes Bain, the ‘father of South African geology’, were immediately invited to join and by the end of the year the Society was subsequently renamed the ‘Literary, Scientific and Medical Society’³. The purely medical character of the Society was therefore lost almost at once.



Fig. 1. George A Hutton, who in 1855 – together with four other leading citizens – initiated the formation of a ‘medical society’, which was to be the forerunner of the Albany Museum.

On 11 September, a resolution was proposed by Dr Hutton, and seconded by Edmunds, for the establishment of a ‘General Museum’, to be ‘instituted solely for the purpose of aiding in the prosecution of scientific pursuit and of affording to the public of this City greater facilities for the diffusion of general education’⁴. The resolution was carried unanimously. The official birthday of the Albany Museum, therefore, can be marked as 11 September 1855.

After this, moves to open a museum to the public progressed rapidly. Donations began to stream in and a room was provided by Dr William Edmunds in his home in Bathurst Street⁵. In the minutes to a meeting of the Society held in January 1856, the specimens that had been received were listed under six divisions: Natural History; Native Manufacture; Anatomy, Physiology and Pathology; Geology and Mineralogy; Palaeontology; and Curiosities⁶. The collecting of ‘curiosities’ followed the early trends of collecting in Europe, where collecting was a privilege of the wealthy and stemmed from particular individuals’ own interests. Collectors would often accumulate anything old, trivial or unfamiliar. Included in the 1856 list of curiosities in the Albany Museum, for example, were North American Indian flint arrowheads, a Chinese pen, Chinese chopsticks, an Indian pillowcase and Hookah (smoking-pipe), and fragments taken from the tomb of Napoleon in St. Helena⁷.

The Albany Museum opened for the first time to the public in the room in Dr Edmunds house on the 2 and 4 February 1856. The numbers attending were 16 and 34 respectively, but within a few weeks the average attendance had grown to be about 150, including ‘a considerable number of young persons of both sexes’⁸.

In April 1856, Alex McDonald, the first Secretary and Treasurer of the Literary, Scientific and Medical Society, wrote to Peter Le Neve Foster, Secretary of the Society of Arts in London, describing the progress of the infant museum:

‘Another very important branch of the Society’s operations to be briefly noticed: this consists of a Museum which has been prosecuted with much vigor, and which has been well supported and encouraged by the Community – from every class of whom Contributions of a varied kind are being constantly received. It is open [sic] to the Public on two days in the week, when one of the Members attends to afford any explanations of its Contents to Visitors. The attendance on these days, in fine weather, is gratifying – especially so with regard to Juveniles, who through the room with the most eager curiosity’⁹.

The Albany Museum was the second museum to be founded in South Africa. The first was the South African

Museum in Cape Town in 1825. However, Grahamstown played a role in that too. The first Superintendent of that museum was Dr (later Sir) Andrew Smith. Smith was a medical surgeon and later Director-General of the British Army Medical Department during the Crimean War, during which time he was the subject of attacks from the famous Florence Nightingale who did her best to denigrate him and secure his dismissal. Before moving to Cape Town, Smith was posted in Grahamstown where he amassed many of the natural history specimens and Xhosa collections which formed the basis of the South African Museum¹⁰.

Two of the foundation members of the Albany Museum are worthy of special mention, not only because of their contribution to the Museum but also through their impact on South Africa's scientific development: Dr William Guybon Atherstone and Andrew Geddes Bain.

'A VICTORIAN GENTLEMAN OF SCIENCE'¹¹

William Guybon Atherstone (1814 - 1898) was a physician, surgeon, geologist, naturalist and member of



Fig. 2. Dr William Guybon Atherstone. Nottingham, England (b. 1814; d. Grahamstown 1898): surgeon, pioneer, anaesthetist, diarist, geologist, naturalist, MLA (Cape Parliament).

the Cape Parliament. Born in Nottingham, England, he came to South Africa with the 1820 settlers in the party of Edward Damant, his uncle. In 1835 he returned to Britain to study medicine and, whilst there, was present when Samuel Morse first demonstrated telegraphy, and when Louis Daguerre first demonstrated the principles of photography at the Sorbonne in Paris. As a student, Atherstone also expressed the views of the settlers on South Africa before the select committee of aborigines in 1836, and represented the Cape Colony at the coronation of Queen Victoria in June 1838.

Returning to the Cape in 1840, he settled in Grahamstown where in 1847 he performed one of the first operations outside Europe or America to make use of an anaesthetic. Celebrated primarily as a medical man, Atherstone soon achieved even greater renown as a geologist and palaeontologist, his interest in which was encouraged by his friend Andrew Geddes Bain (see below). He spent much of the remainder of his life collecting and describing geological and palaeontological specimens. In 1867, Atherstone won immortality by identifying the first diamond to be found in South Africa¹², before making his mark on palaeontology by collecting the giant dinocephalian fossil, a large lizard-like reptile, which he presented to the British Museum and which, in 1876, was named after him as '*Tapinocephalus atherstonii*'. Atherstone was also a pioneer of many institutions and colonial health services. As well as the Albany Museum, he was the founder and first medical officer of the Albany Hospital in 1858. He also founded the 'Grahamstown Lunatic Asylum' in 1875, and was responsible for the establishment in Grahamstown of the 'Colonial Bacteriological Institute' in 1891 – the first public health laboratory in the Cape Colony¹³.

Apart from being an important founding member of the Museum, Atherstone also served as the President of the Literary, Scientific and Medical Society from 1871 until his death at the age of 84, in 1898. His contribution to the early development of the Albany Museum, and to the scientific life of the colony, is almost beyond description and he can aptly be described as a 'Victorian Gentleman of Science'. The Museum's Annual Report for 1898 summarised his contribution:

'It is our sad duty to chronicle the death of the Hon. Dr. W.G. Atherstone, F.R.C.S, F.G.S, who for many years was President of the Committee of the Albany Museum. He was one of its founders in 1855 and he took ever since an enthusiastic interest in its development, and although unfortunately total blindness overtook him during the last years of his life, nothing could quench his indomitable energy. He presided over a meeting of the Committee only

a few days before his death. With him a historical figure is gone. His share in the starting of the diamond industry in South Africa, for which he received the freedom of the City of London, will alone secure him a permanent place in the history of this colony¹⁴.

‘THE FATHER OF SOUTH AFRICAN GEOLOGY’

Scottish-born Andrew Geddes Bain (1796 – 1864) arrived in South Africa in 1816 and from then until his death became a road-builder, geologist, explorer, trader, soldier, writer and artist. As Inspector of Roads for the western Cape he spent much of his life building mountain passes, the most prominent being the construction of Bain’s Kloof Pass – during the course of which he actually built the first South African road tunnel – although this was soon abandoned as animals refused to enter the tunnel during darkness¹⁵.

Bain’s greatest achievements, however, were in the field of geology. Self-taught, he made his first fossil discoveries close to Fort Beaufort in the eastern Cape in 1838. Hiring a room in Grahamstown, he began to build up a large collection of fossils. Soon after, he sent this collection to the Geological Museum in London, where it was recognised as a valuable collection and later purchased by the British Museum. Encouraged, Bain produced the first geological

map of South Africa in 1852, while continuing to collect large numbers of specimens. These activities were aided by his position of Inspector of Roads, which allowed him to examine excavations in many parts of the country.

Bain was one of the most versatile men of his day. His writings were of great importance and certain prehistoric creatures were named after him. Honoured by colleagues both in South Africa and abroad, he is recognised as the ‘father of South African geology’. Andrew Geddes Bain was also the first non-medical man to join the Grahamstown Literary, Scientific and Medical Society. Although his contribution to the Albany Museum was not as long, or as significant, as that of William Guybon Atherstone, it was Bain’s specimens and collections that formed the basis of the Museum’s early collections and he was elected an Honorary Life Member of the Society in 1860.

Bain is also remembered for his writings of poetry and prose, most notably for the play ‘Kaatje Kekkelbek’; or ‘Life among the Hottentots’. Performed by the ‘Graham’s Town Amateur Company’ in 1838, it marks the origin of formal South African stage theatre and is one of the earliest works in Afrikaans.

In 1857, Bain composed a verse to celebrate the second anniversary of the Grahamstown Literary, Scientific and Medical Society:

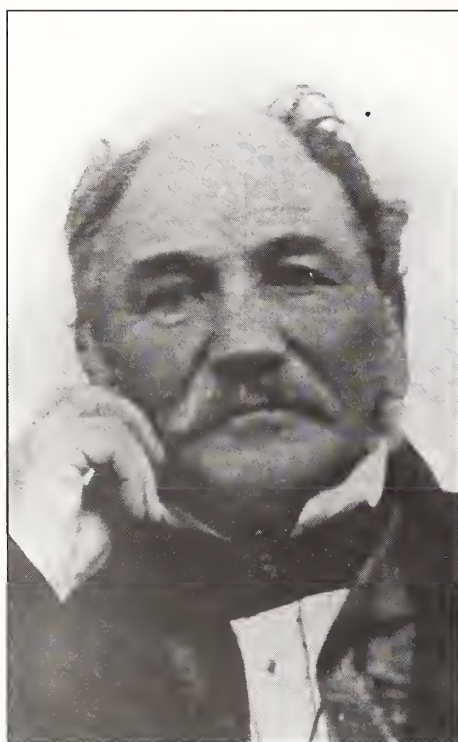


Fig. 3. Andrew Geddes Bain (b. Scotland 1797; d. Cape Town 1864); road builder/road engineer, geologist, explorer, trader, soldier, writer and artist.

Well here we are! and don't you think we're looking quite respectable?
What change appears in two short years, from nought to what's delectable!

Look round our walls and see what calls we've for your admiration!
And all should know our minutes shew a wise administration.

Our first attempt, two years ago, was meek and unpretending,
But now our cup is filling up and circumstances mending;
Some six or seven Medicos out Institution founded,
While now with more than seven score we're firm and stably grounded.

Don't say views are narrow, as we for the Million labor,
Imparting all our knowledge to th'advantage of our neighbour;
Our Essays have been various, no lack of brain demanding,
And they'll be more varied still as our means go on expanding.

The Science of Anatomy we've certainly advanced,
And Botany, its value too materially enhanced:
In marvels of the microscope our boys and girls are knowin'
And deeply read in Ehrenberg, in Hooker and in Owen!

We cultivate Belle Lettres, but we don't despise bell metal
When metalurgic differences by Chemistry we settle:
Zoology, and all the other ologies we handle,
And none can in Geology to us e-en hold the candle!¹⁶

In 1845, Dr William Guybon Atherstone and Mr Andrew Geddes Bain found numerous fossilised bones, including an upper jaw of an animal, in the vicinity of the farm Dassiaklip on the Bushman's River, midway between Grahamstown and Port Elizabeth. This was just four years after Sir Richard Owen of the London Natural History Museum, had suggested that early reptilian fossils found in England should be called the Dinosauria (the 'terrible lizards'). The exact nature of the animal found by Atherstone and Bain took a long time to be established. However, this culminated in the positive identification of the animal as *Paranthodon africanus*, a plant-eating dinosaur belonging to the s.l.c Stegosaur. The 1845 fossil discovery is now recognised as being the first dinosaur find in South Africa, and also the first ever stegosaur to have been found¹⁷.

EARLY YEARS, 1855-1889

From the beginning, finance was a serious problem. The necessary funds for the development of the Museum were first to be obtained from the annual subscriptions of members to the Literary, Scientific and Medical Society, who would be entitled to free admission to the Museum whenever it was open. Despite the number of members steadily increasing, this soon proved inadequate and it was decided that to gain a more secure footing it was advisable

to have Trustees of the Museum. Subsequently, by the end of 1859, the Museum had been 'placed by the Society, by a trust-deed legally executed, wholly in the hands of trustees for the benefit of the public'¹⁸.

A committee was also appointed to draw up a petition to the Governor asking for a Government grant, and eventually – in 1858 – the Society managed to extract an annual grant of £150¹⁹ from a reluctant Cape Colonial Government. This relieved some pressure and the trustees decided that they could afford to temporarily employ a taxidermist. A Mr John Adams was duly retained in 1858 at £50 per annum, the Museum's first paid official, and 'thus the zoological department was rendered more attractive'²⁰.

Finance was not the only problem hampering the Museum's early development. Within a few weeks of opening in February 1856, it was clear that the original room in Dr Edmund's house was inadequate, and there was an urgent call for increased accommodation for the display and storage of the growing collections²¹. This was a cry that was to echo repeatedly through the years, and is a problem that continues to haunt museums around the world in the present day.

Moves to secure new premises progressed rapidly and in 1856, the upper floor of stores owned by a Mr Temlett in Hill Street was secured²². The Museum, which had



Fig. 4. From 1856-1880 the museum was situated on the first floor of Mrs Temlett's store in Hill Street (photo c. 1870).

closed during the transfer of collections, was reopened on 17 March 1856²³. Space continued to be a major problem however, and at the end of 1858 the Museum's collections were described as being contained 'in a room forty feet in length, by eighteen feet in breadth... arranged on rough shelves, around the walls, and on rougher tables in the centre of the room'²⁴. In 1861 Mr Burt Glanville declared to the Museum Committee that the Museum room was completely inadequate, and that 'if some more spacious premises are not obtained, the efficiency of the Museum will be much impaired'²⁵.

Since the foundation of the Museum in 1855, suggestions had been made for finding a suitable building to house not only the Museum, but also the Municipal Council and Public Library. In 1864, plans for such a building were drawn up but, due to a lack of funding, went no further²⁶. There were also hopes of constructing a separate museum building and indeed, in 1867, the Museum was granted a site on the north side of the Drostdy Gate²⁷. However, no funds were available to build a museum and so, in June 1868, the Museum moved into three rooms rented by the Town Council at No. 8 Bathurst Street (next to the present Frontier Hotel)²⁸.

The Society continued to plan for a separate museum and in 1873 prepared an appeal to the Government for £1000 to aid in the erecting of a building, 'to extend the usefulness of which the institution may at the present time boast'²⁹. These pleas went largely unheard though, and by the end of 1881 the Museum had moved into the top floor of the newly completed City Hall³⁰.

Throughout this period, the activities of the Museum and the Literary, Scientific and Medical Society continued

to grow. A reading room was opened and monthly public lectures begun. A Debating Society was also established in 1862. Some of the early debates had interesting outcomes: it was voted that the Printing Press had been more useful than the compass, and – by a majority of one – that capital punishment should not be abolished³¹.

Meanwhile, the number of visitors to the Museum grew steadily and contributions to the collections poured in. The nature of these donations ranged widely. Two of the more peculiar were in 1861, when the Museum was presented with a piece of the wedding cake of His Excellency the Governor and a piece of the christening cake of the Prince of Wales³². What became of these delicacies is not known! For much of the Museum's 'childhood' there was no paid curator to oversee the collections and manage the day-to-day running of the Museum. Between 1858 and 1882, these duties were performed by Mr Burt J. Glanville, the Town Clerk of Grahamstown, who – in 1858 – was appointed Secretary of the Museum sub-committee of the Literary Scientific and Medical Society³³, and was eventually recognised as the Curator from 1870³⁴. It is clear from his annual reports to the Cape Parliament – necessary since the receipt of the Government Grant – that the survival of the Albany Museum during its critical early years owes a great deal to Glanville's efforts and sacrifices. At a special meeting of the Albany Museum Committee held after his death, the Albany Museum Committee recorded 'its high estimation of the invaluable services both as Curator and otherwise ever devoted by him to the advancement, usefulness and best interest of the institution'³⁵.

Glanville was succeeded in 1882 by his eldest daughter, Miss Marion Elizabeth Glanville, who had been working



Fig. 5. From 1880 the Museum was situated on the first floor of the Grahamstown City Hall. This photograph (c. 1891) shows a variety of natural history specimens on display.

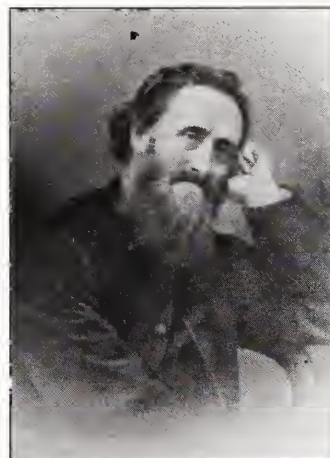


Fig. 6. The Glanvilles. Left: Burt J Glanville, the first Honorary Curator (1872 -1882). He was also Town Clerk for many years. Right: Burt's daughter, Marion Glanville, the first paid Curator (1882 to 1887).

as his assistant for the previous two years. Miss Glanville, who had a particular interest in the habits of agricultural pests³⁶, became the Museum's first paid curator at the rate of £50 per annum³⁷. This was a miniscule sum even in 1882, but was the most the Society could afford as the Government Grant remained its main source of income. Twenty-four years after the initial grant the sum remained at £150.

Miss Glanville worked with equal vigour as her late father, especially in preparation for the Queen's Jubilee Exhibition in Grahamstown in 1887³⁸, during which year the Museum received over 25,000 visitors³⁹. Her salary had increased to £100 per annum by the time of her sudden death, 'in the midst of her labours', in 1888⁴⁰. Her death can be seen as marking the end of the Albany Museum's 'childhood', for she was succeeded, in 1889, by a true professional and this ushered in a new period of growth and expansion.⁴¹

PROGRESS AND EXPANSION, 1889-1910

In 1889, Dr Selmar Schönland arrived to take up the post of Curator of the Albany Museum at the rate of £200 per annum. Schönland was a botanist who came from Frankenhausen in Germany. He had been educated at the University of Berlin and the University of Kiel, where he obtained a PhD. in 1883. Despite also holding teaching qualifications, he preferred full-time botanical work and before coming to South Africa had been the assistant in the herbarium and botany museum at the University of Oxford⁴².

Under Schönland's guidance the Albany Museum rapidly gained in importance. He brought the necessary



Fig. 7. This Mummy, acquired in 1908 by the Albany Museum, is the only one in South Africa in an original coffin. She is believed to have been a high priestess of the Great Temple of the God Amen-Ra. (Photo taken c. 1955).

experience, knowledge and perseverance to make the Museum a recognised scientific research institution in both South Africa and overseas, through his writings for numerous journals. These included the Records of the Albany Museum, which he began in 1902, in order 'to publish, as materials and funds permit, scientific treatises mainly based on the collections of the Museum'⁴³.

In 1889, the Museum was in some disarray. It was still housed in cramped conditions in the City Hall and many of the collections were disorganised and badly preserved. Upon his arrival, Schönland set about building up a more comprehensive collection of well-preserved specimens, and one of his first acts was ensuring the employment of skilled taxidermists from Europe. The first of these to arrive was Mr Carel Wilde from Berlin in 1889,⁴⁴ replaced by Mr M. Irrniger in 1892 and Mr Max Wende in 1900 – the latter being dismissed two years later due to his conduct having become 'increasingly eccentric and unsatisfactory'.⁴⁵

Accessions poured in from near and far and new collections were begun, including examples of ancient Egypt and Roman and Greek antiquity. A start was also made towards a collection of South African history. As the Museum's annual report for 1900 described: 'A small beginning has been made with a collection of purely antiquarian and historic interest. In a young community like ours I think some special importance should be attached to collections of this description.'⁴⁶

One of the Albany Museum's interesting acquisitions in the early twentieth century was that of an Egyptian mummy. For many years the Albany Museum Committee had investigated the possibility of building up a collection of Egyptian antiquities, and especially a mummy in its sarcophagus⁴⁷. However, it was not until 1907 that Dr Schönland was given licence to approach Professor John Garstang⁴⁸ of the University of Liverpool with the mandate of obtaining 'a mummy in its case'⁴⁹. He rapidly set about his task for the Albany Museum, and in June 1908 Schönland was able to report to the Committee that 'the Egyptian mummy with case purchased by Professor Garstang has arrived'⁵⁰. The total cost of the mummy, along with some Egyptian scarabs, was £25.

The mummy, a woman, came from the neighbourhood of Luxor in the Thebes region of Upper Egypt. It comes from the XVIII Dynasty (the Middle Kingdom) and probably dates to around 1425 BCE. The mummy was damaged in the Museum's fire in 1942, causing blackening and breaking of the binding, but still takes centre place in the Egyptian gallery in the Albany Natural Sciences Museum and is one of only three Egyptian Mummies in South Africa. Also of particular note during this period, was the

establishment of the herbarium on a firmer basis. The Museum herbarium had actually begun in 1860 when Dr Pappé, the Colonial Botanist, donated about a thousand pressed plants, a collection that in 1863 was entrusted to a competent botanist, Mr Peter MacOwan⁵¹. However, by the time Schönland arrived the collection had lain dormant for almost two decades, and it is he who became the principal creator of the herbarium. Through his close ties with Peter MacOwan, whose daughter he married in 1896 and who by this point had become Colonial Botanist, Schönland worked actively for over forty years on enlarging the collection⁵². The herbarium exists today as the Selmar Schönland Herbarium – having merged with the Rhodes University Herbarium in 1993 – and houses just under 200,000 plant specimens.

Meanwhile, the management structure of the Museum had begun to develop. Beginning in 1895 with a change in the title of the head of the Museum from Curator to Director, this was an effort to rearrange the Museum on a more professional basis⁵³. In 1901 – 46 years after being founded – the ‘Literary, Scientific and Medical Society’ was dissolved, in part because it had ceased to perform any function other than the management of the Museum. The Society’s property was transferred to a new board called ‘The Albany Museum Committee’, consisting of fifteen members, including representatives of the Colonial Government, the Civil Commissioner of Albany, the Mayor of Grahamstown, and eight elected members⁵⁴.

During his directorship, Selmar Schönland constantly worked to strengthen the Museum’s position in the community and improve upon it, despite having to survive on a shoestring budget. More staff were employed and a new building secured. In 1900, as the idea of founding a

university college in Grahamstown began to develop, he saw an excellent opportunity to employ the services of the university science staff. In his annual report for 1900, Schönland wrote that in the event of such a university being founded: ‘It might then be possible that for certain subjects men might be appointed who could be placed in charge of limited sections of the Museum, and devote a portion of their time to teaching, an arrangement which is working well in many other institutions⁵⁵.’

University courses had been running at St. Andrew’s College for many years, and it was those teachers who in 1904 formed the first Rhodes University College Senate. Schönland succeeded in proposing that the scientists among them should be paid a proportion of their salaries by the Museum in order to act as curators. Subsequently, Professors J.E. Duerden and Ernest Schwarz became (respectively) the curators of the Museum’s zoology and geology departments, while Schönland became Professor of Botany at the University, in addition to being Director of the Museum and Curator of the Herbarium⁵⁶.

The arrangement did not last however, because of Schönland’s difficulties with balancing obligations to the Museum and duties at the University College. In 1910, he was forced to step down as the Museum’s Director, although he continued as Curator of the Herbarium until 1926⁵⁷. His time as head of the Albany Museum had been one of extraordinary growth, despite the South African War, Government funding cuts and outbreaks of smallpox. Schönland’s close connection with the University College marked the beginning of many years of co-operation, that was secured in 1983 when the Museum became an Affiliated Research Institute of Rhodes University.

When Dr Selmar Schönland took up his post in 1889,

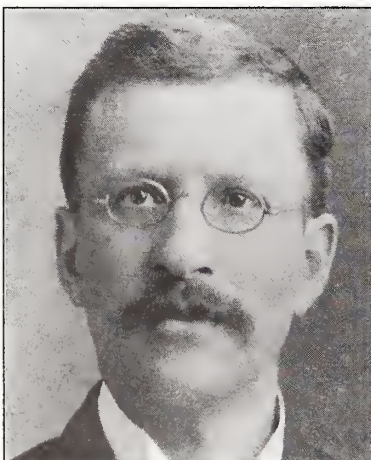


Fig. 8. Dr Selmar Schönland (b. 1860, d. 1941): curator and then Director of the Albany Museum from 1889-1910.



Fig. 9. Expedition to Wilton Cave near Alicedale (undated). The picture shows Dr Greathead (left) and Dr Schönland (second from left). Other participants are unknown.

the Museum was still housed in the top floor of the City Hall. It was immediately apparent that the quarters were inadequate. The collections and rooms were hopelessly overcrowded, while the taxidermist was forced to make use of a room above the public library, leading to numerous complaints about the noise from the librarian⁵⁸. In his annual report for 1892, Schönland made it quite clear that the overcrowding had become intolerable and that it was essential that a new building be erected:

‘From the very first after I came here I felt convinced that the building was totally unsuited for a museum, but I refrained from giving public expression to this conviction until a further evil made it absolutely necessary... This latter evil will be obvious to anybody visiting the Museum, namely, the crowding of the specimens. A museum fails in one of the most essential purposes for which it is established if the specimens are not clearly visible to the visitors and if they are not kept so far separate that the eye can rest on every one of them without being confused by other objects... An extension of the present building is impossible and it is therefore desirable that a new building should be erected⁵⁹.’

Schönland also described the nature of the room he was forced to use. This was the Town Hall committee room that could be claimed by them at anytime: ‘It contains our reference library, the botanical collections, the entomological collections, the collection of foreign minerals, a huge cupboard, the property of the Town Council and all the furniture, fitting and material necessary for my work⁶⁰.’ How the Curator himself fitted in is left to the imagination.

The cohabitation of the Museum and the Council also had its problems. On one occasion a large fish arrived and

had to be prepared for display. It had already undergone a long journey from the coast and was unfortunately forgotten over a long and hot weekend. The stench that greeted the Councillors the following Monday stayed with them for days, and for some time relations between citizens and scientists were distinctly strained⁶¹.

The 1892 Annual Report prompted a steady stream of petitions to the Colonial Government for the necessary funds to build a new museum⁶². None of these pleas met with a favourable response, although they did lead to an increase in the Government Grant that enabled the taxidermist to hire a house in Bathurst Street for his work⁶³. However, in 1896 the Colonial Secretary, Dr T.N.G. te Water, visited Grahamstown and was shown the museum ‘with which he expressed himself much pleased’⁶⁴. He returned to Cape Town and immediately placed £3000 on the Colonial estimates for the purpose of erecting a new museum in Grahamstown⁶⁵.

Progress towards construction then moved rapidly forward. The competition for the design of the building was to be between two architects, Johannes Egbertus Vixseboxse in Cape Town and William White-Cooper in Grahamstown, but the result was a foregone conclusion and Vixseboxse, the pre-eminent architect in South Africa at the time, was awarded the contract⁶⁶. Finally, on 8 September 1897, the Governor of the Cape Colony, Lord Alfred Milner, laid the foundation stone of the new museum⁶⁷.

The construction of the new museum was constantly hampered by problems. These ranged from lack of bricks to the need to change the site from the north to the south side of the Drostdy Arch, as the original site granted in 1867, would interfere with military drilling⁶⁸. Although



Fig. 10. Laying the foundation stone of the Albany Museum (1897).



Fig. 11. The Albany Museum was opened on 22 January 1902 by the Governor, Sir W Hely Hutchinson.

the Museum was largely completed by the end of 1898, the lack of funding for showcases meant that it was not officially opened until 1902.

The construction was also not helped by the architect. Vixseboxse's excuses for delays in returning changes to the design ranged from long periods of illness and a house fire, to simply forgetting⁶⁹. Today, however, Vixseboxse's architectural influence can be seen in many parts of South Africa. A Dutchman, he left the Netherlands in 1888 and joined the Department of Works in Paul Kruger's South African Republic, before becoming Government Architect of the Orange Free State in 1890. He left South Africa when war broke out in 1899, returning in 1907 to open his own firm in Oudsthoorn. Many of the dominant buildings in Oudsthoorn, built during the ostrich boom, are evidence of his designs, as is the present home of the South African Museum in Cape Town⁷⁰.

Once new showcases began to arrive, the old premises were closed in April 1900, and the public began to be admitted to sections of the new museum on weekday afternoons from 13 August 1900⁷¹. The entire building was eventually fitted out by the end of 1901, and the new Albany Museum was officially opened (with a golden key) on 22 January 1902, by Sir Walter Hely-Hutchison, the Governor of the Cape Colony⁷².

The Albany Museum finally had a building designed specifically for its purpose. However, it was not long before space was again a problem. As early as 1903, the Director wrote that 'an early extension of the premises should be taken into consideration', and in 1904 that 'the need for

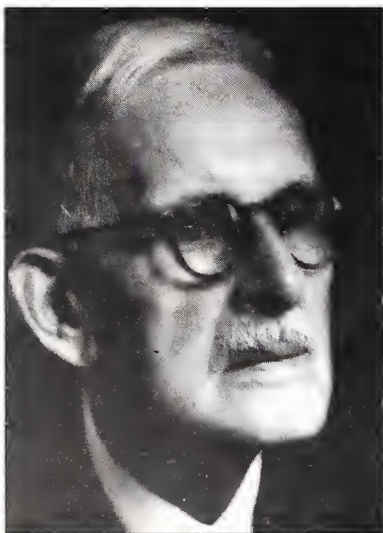
larger accommodation makes itself more and more felt every day in every direction'⁷³. Despite constant appeals for funding, it was not until 1920 that the Museum gained a necessary extension of a wing, followed by another opened in 1940. Further expansion took place between 1959 and 1965 – during the directorship of Dr Tom H. Barry – with the opening of the John Hewitt Wing in 1960 and the 1820 Settlers Museum in 1965. Finally, while Mr Brian Wilmot was Director in the mid-1980s, 2200m of floor space was added to the Natural History Museum, to accommodate a large workshop, a new archaeology department, a new library, and an Exhibitions Department⁷⁴.

HEWITT AND THE ALBANY MUSEUM, 1910-1958

In 1910 John Hewitt succeeded Selmar Schönland as Director of the Albany Museum. It was a position he was to hold for forty-eight years. Hewitt came from the north of England, had been educated at Jesus College, Cambridge, where he achieved a first-class in the natural history tripos in 1903. Before coming to Grahamstown he had spent four years as curator of the Kuching Museum in Sarawak, Malaysia, and a year in the Transvaal Museum in Pretoria as assistant in the lower vertebrates section⁷⁵.

Hewitt was a zoologist specialising in spiders, scorpions and lizards. However, during his time at the Albany Museum he became a recognised expert on rock art, archaeology and local history, and wrote numerous papers on a variety of subjects, including amateur mechanics⁷⁶. In 1921 he described the now well-known Wilton culture of stone implements from a type site near Alicedale, and in 1927 excavated a cave at Howison's Poort near Grahamstown, finding a range of stone tools from both the Middle and Later Stone Ages. In 1935, he was awarded an Honorary Doctorate of Science by Rhodes University College (University of South Africa), and the following year the South African Medal of the South African Association for the Advancement of Science. Despite constant financial constraints, his directorship is marked by the strengthening of collections, by additions to the Museum building, and by the development of a viable school service. He finally retired in 1958, and passed away three years later. He is commemorated by a wing and a gallery in his name⁷⁷.

In his first annual report, while congratulating his predecessor for his many years of work, it is clear that Hewitt's first impressions of the Albany Museum were far from good. He found a museum too small for its contents and overcrowded in every department. The Herbarium was excellent, but needed government funding. The Zoological Department lacked contact with the outside world of research, and numerous specimens were unclassified.



There were significant collections in archaeology and anthropology, but the historical collection was small and poorly displayed⁷⁸.

It also seems that Hewitt was less than impressed by Grahamstown and the support of the local community. Writing to Frank A. Pym, the Curator of the Museum in King William's Town who himself had been assistant curator of the Albany Museum during the 1890s, Hewitt remarked just a year after his arrival: 'I get the dumps in Grahamstown, this being the most godforsaken place I have ever met so far as local interest in natural history goes⁷⁹.' Hopefully his impressions soon changed, as Hewitt remained in Grahamstown for over half a century.

Through much of its long history, the Albany Museum has been forced to survive on inadequate finances. This became a particular problem after 1910. Before this the Museum had relied to a large extent on grants from the Colonial Government, but at the time of the South African unification it was decided to recognise only two national museums – in Cape Town and Pretoria – and, shortly afterwards, two others, in Pietermaritzburg and Bloemfontein. The others were put under the care of Provincial Administrations or municipalities, leaving their financial provision far less secure. The decision was not popular, and one that clearly lingered for some time. Writing in 1917, Hewitt stated angrily: 'We are not beholden to the Union Government for anything: we are anti Union Government since they dropped us⁸⁰.'

As a result, for many years the Albany Museum had to operate on a minimal budget and on loans. Nevertheless, the Museum continued to grow. Loans were taken to build the desperately-needed new wings in 1920 and the late 1930s, and a grant from the Carnegie Corporation enabled

the school service to begin in 1936.

In 1951, hoping to stimulate public interest and effort, the Provincial Administration decided that grants to museums should be structured on a fixed minimum plus a Pound for Pound (later Rand for Rand) contribution on the amount raised locally⁸¹. This scheme continued until the late 1970s. In 1957, the Administration increased its grant-in-aid. Until this time the Director had been the only salaried professional staff member in the Museum, though various members of Rhodes University had continued to oversee a number of the collections, including Professor E.D. Mountain, who was appointed curator of the geological and mineral collections in 1946, and Dr J.V.L. Rennie, who was in charge of the palaeontology collection. The increase in the grant in 1957 enabled the Albany Museum to employ two additional professional staff members in 1958, one in entomological research and the other to take charge of the historical collections⁸².

Meanwhile, the Museum's collections had continued to develop and displays were rearranged. The Herbarium grew, becoming the regional headquarters of the Botanical Survey of South Africa, and Professor J.L.B. Smith began to build up his collection of sea fishes that was to make him famous. In particular too, the centenary year of the arrival of the 1820 Settlers aroused considerable interest in the historical collections and donations began to pour in, continuing to do so for the next few decades. These collections were displayed in the old herbarium after the completion of the new wing in 1920⁸³. The centenary also created the idea of a settlers' memorial museum, although this was not realised for almost another fifty years⁸⁴.

On the night of Easter Saturday 1946, burglars removed two small bars of Schletter (counterfeit) gold



Fig. 13. Setting off on a geology expedition, led by Prof. E. Mountain, to the Zuurberg (1932). Left: the loaded wagon. Right: donkey train and wagon.

from securely locked cases. The culprits were not traced until August, when it was ascertained that one of the bars, actually made of brass, had been sold as gold to a 'business man' in a neighbouring town for the royal sum of £350!⁸⁵

FIRE

On the afternoon of Saturday 6 September 1941, a great fire broke out in the central, old section of the Albany Museum building. The jailor across the road sounded the alarm, but not in time to prevent considerable damage, both to the building and its contents.

Rhodes students rushed to assist, and managed to save almost the entire contents of the library. The north and south wings were largely untouched and the research collections, Herbarium and bird gallery escaped with little damage. However, the mammal collections, as well as the reptile, shell and fish exhibits, were almost a total loss. Only a few large damaged mammals were saved from the Mammal Hall, which was almost completely gutted⁸⁶. The damage caused by the Great Fire of 1941 might have been limited if the Albany Museum Committee had accepted an offer some thirty years earlier. In June 1908 the City Engineer had offered to connect a fire alarm, at a small cost, to the Museum. The Committee declined the offer, believing that the close proximity to the Police Station's (the Old Gaol) fire alarm would be sufficient to raise help should fire break out⁸⁷.

Efforts towards the reconstruction of the Museum began immediately. The Second World War slowed progress, but



Fig. 14. The Albany Museum after the fire (notice the three gables). The museum was rebuilt in 1945.

help came from around the country and building continued. Farmers promised local specimens, and museums in Natal and the Transvaal provided long-term loans of specimens. The Museum, though in a different form, reopened to the public in June 1944⁸⁸. A few months later all may have been lost again when, a fire broke out in the taxidermy room, but fortunately this only caused slight smoke damage⁸⁹.

FURTHER DEVELOPMENT, 1958-2005

In 1958, John Hewitt retired as Director and was succeeded by Dr T.H. Barry, a lecturer in zoology at the University of Pretoria. Barry's tenure was characterised by the addition of several wings to the Natural Sciences Museum. He was succeeded in 1965 by Mr Charles Jacot-Guillarmod who had been appointed Professional Officer in charge of the Entomological collections in 1958. Jacot-Guillarmod's period as Director was one of consolidation before a new period of growth was initiated by the appointment, in 1977, of Mr Brian Wilmot as Director – a post he was to hold until his promotion, in 1992, to Director of Museums in the Cape Provincial Administration. Wilmot was succeeded by Mr Wouter Holleman who resigned in 1999 and was replaced by Dr Lita Webley⁹⁰.

Throughout these periods of tenure the Museum continued to develop and grow, despite often having to operate with significant financial difficulty and during different, and often turbulent, political climates. Research and collections in the natural sciences expanded, becoming important resources for scientists both in South Africa and abroad, while the education department in the Museum developed to become one of the most effective in the country. Historical collections also grew considerably, resulting in the opening of the 1820 Settlers Memorial Museum in 1965 and the expansion of the History Department to include various separate satellite museums. What follows is a discussion of how some of these more momentous developments came about.

EDUCATION

Education in the Albany Museum has a long history, for as long ago as 1856 a series of 'object lessons' on the contents of the Museum was begun⁹¹. However, it was not until the twentieth century that a consistent and viable school education service was put in place.

The idea for a school service was put forward in 1928, when Director John Hewitt suggested lending collections

to the Cape Education Department, and applied for a grant to pay an education officer⁹². The Great Depression held up any further progress however, and it was only by the end of 1935 that funds and opportunity became available. As a result of an inspection and report on South African museums, which highlighted that 'there is less real educational work through the museum field in South Africa that one had hoped'⁹³, the Carnegie Corporation of New York made funds available for the improvement of museums in South Africa and recommended that they be used for the initiation of educational schemes in selected areas of the Cape Province.

The Trustees of the Albany Museum chose to use their grant by providing loan cases for a school service and in November 1935 Miss Anna Rothman, MSc, was appointed by the Education Department to start and organise the service in Grahamstown. Despite occasional attempts in the past by certain museums to loan specimen cases to schools in remote districts, the Albany Museum School Service was the first regular and effective service in South Africa. The motivation behind the loan service was to provide schools with a regular distribution of museum objects and up-to-date information, which could be used for instruction on the school premises. It also enabled the Museum to share its collection and knowledge with a larger public than just the resident population and visitors to Grahamstown. The materials and specimens for the service were provided by the Museum and the cases and taxidermy by the Carnegie funds. Painted backgrounds in the cases – many by a Jesuit

Priest called Father Pendlebury – reflected the animal's natural environment. Detailed notes about each creature, written in both English and Afrikaans, were prepared by Miss Rothman. The cases were transported to schools by railway bus or train.

In 1936, the first year of the school service, 51 cases were prepared and 18 schools catered for, all within the districts of Albany and Bathurst and none more than twenty miles from Grahamstown. By 1940 the number of schools had grown to 91 and – by 1947 – to 165. The farthest school was 350 miles away, in Philipstown in the Karoo. During her eighteen years of service at the Albany Museum, Anna Rothman completed 168 loan cases. Her contribution to the Museum and education is now acknowledged by the wing that bears her name⁹⁴.

The Albany Museum no longer sends its collections out to specific schools, because in 1994 the Provincial Administration stopped paying the transport costs. Schools had to pay for this themselves, leading to a sudden decrease in member schools and it soon became clear that the Museum's Education Department had to find new direction and focus⁹⁵. Schools, however, are still welcome to borrow boxes from the Museum store and today, the Museum continues to play an active role in the development and awareness of science, heritage and culture in the community.

The Albany Museum Education Department provides strong educational and outreach programmes for teachers, students and all school-going learners in cultural studies, history and the natural sciences, especially in classroom context with museum gallery visits. For several years a Mobile Museum service has also run, consisting of a panel van containing some of the school cases together with a lesson prepared by the Museum's teachers. This Mobile Museum Service is one of only two operating in South Africa. Meanwhile, because of the difficulties schools in townships have in coming to the Museum for lessons and gallery visits, museum staff regularly go to the townships to give lessons. In the 2002 – 2003 year, the Education Department reached its highest ever figures when it recorded that a total number of 16,944 teachers and learners had used its educational services⁹⁶.

THE HUMAN SCIENCES HISTORY AND HISTORICAL COLLECTIONS

The historical collections of the Albany Museum, now housed in the Albany History Museum, have their roots in



Fig 15. Anna Rothman who, in 1936, initiated the school loan service to outlying schools; she was responsible for over 160 school service cases.

the early twentieth century. Miscellaneous collections had begun to be amassed during Selmar Schönland's time as Director between 1889 and 1910⁹⁷, but a particular interest in this type of collecting did not significantly develop until the centenary celebrations held in Grahamstown to celebrate the landing of the British settlers in 1820. The Settlers Centenary Celebration Committee was under the chairmanship of Sir George Cory, who had been the first Professor of Chemistry at Rhodes University College in 1904, and who in 1910 published the epic history 'The Rise of South Africa'⁹⁸. The Committee declared at one of its meetings that a century had passed without any thought being given to the preservation of the physical evidence of British settler culture. They resolved to approach the Albany Museum with a request for a room in the museum building in which material of historical significance could be stored⁹⁹. This was granted once the new wing was completed, space being provided for a historical room in the old herbarium.

During the centenary celebrations, the idea for building a separate memorial to contain relics of the settlers was also first put forward. This was supported by both the Centenary Committee and the Albany Museum, who felt

that a 'Settlers Museum' would best exist as a new wing to the existing building¹⁰⁰. Due to lack of funding, depression and war, such an idea would not, however, come to fruition until the 1820 Settlers' Memorial Museum opened in Grahamstown in 1965.

In the years following the 1820 Centenary, the historical collections in the Albany Museum steadily grew. The focus of these collections was, however, very narrow. Collections were mainly of examples of nineteenth century British culture and, to a far lesser extent, Afrikaans culture. Most importantly, South African cultural 'history' was not seen to include the culture of black South Africans. This is an important part of the general history of the Museum and so is worth some examination.

For many years the Albany Museum had collected and displayed examples of indigenous African culture. Indeed, the largest collections of evidence of the South African human past in South African museums were those of ethnography, consisting of indigenous material appropriated by the non-indigenous population¹⁰¹. This was not, however, indicative of any notion that the indigenous populations were part of the country's human history; rather they were generally categorised in ethnographic



Fig. 16. The History Museum: after 1990 the name was changed from '1820 Settlers Memorial Museum' to the 'History Museum'.

terms, or placed together with flora and fauna. In other words, they were considered as being either a curiosity or as constituting part of the natural history of the continent. An early example of this is found in the Albany Museum's first accession book in 1855, where under headings of natural history and curiosities are found a 'Kaffir skull', a 'Kaffir pipe', and other 'articles of native manufacture'¹⁰².

From the early years of settlement indigenous artefacts were collected, mainly to show the progress the settlers had made, as indigenous culture was seen as primitive and totally inferior to, or even irrelevant to, European civilisation. To an extent, this was because South African museums were launched at a time of great interest in biological evolution, particularly with the spread of Social Darwinism in the later parts of the nineteenth-century. This fostered an interest in the early development of humans as well as of other species. Indigenous Africans were seen as living examples of one of the earliest stages in the evolution of man, and the arrival of European settlers was considered to have brought civilised society to an otherwise barbaric land. An early debate by the Grahamstown Literary, Scientific and Medical Society in 1862, for example, concluded unanimously – largely because nobody was present to maintain the negative – that 'the aboriginal inhabitants of South Africa have been benefited by their intercourse with the white-man'¹⁰³.

Throughout the nineteenth and most of the twentieth century, museums continued to regard (in both their displays and their administration) indigenous peoples as being primitive to, and separate from, the cultures and histories of the dominant white race. Africans were generally portrayed as simple people, pictured in timeless rural settings. Such portrayals completely ignored the vast majority of urban Africans and the injustices of apartheid.

For most of the second half of the twentieth century non-indigenous historical collections steadily grew, and numerous history museums were established, especially after South Africa became a Republic in 1961. However, these continued to focus largely on the nineteenth century, displaying the triumph and superiority of white culture over black, and serving to give greater legitimacy to the prevailing system of apartheid. Indigenous Africans continued to be regarded as uncivilised and part of a lost past, separate from 'proper' history. This is best illustrated during the 1960s when a number of museums – including the Albany Museum and the South African Museum – split in two, becoming natural history museums that continued to display the indigenous African races, and cultural history museums representing the 'sophisticated' cultures of South Africa. As recently as 1983, such treatment can be seen as

official policy, when the apartheid government put cultural history museums under the control of white 'own affairs' and other museums under 'general affairs'.

Such representations of history were subjective and out of context (as people do not live in isolation, but constantly interact in some way with other cultures). They were also inward-looking, tended to glorify subjects, promoted misunderstanding, and eventually become a powerful tool of nationalism. Despite this, since the early 1980s there has been a growing acknowledgement of the inherent problems relating to the traditional organisation and functioning of museums in South Africa. Such acknowledgement was given impetus by the rise of black consciousness in South Africa from the 1960s and by world-wide feminist, liberation and indigenous rights movements, as well as the new historiographies that grew from them. During the 1980s there was a gradual but growing acceptance in South African museums of the need to change, culminating in 1987 at the South African Museums Association's annual conference in Pietermaritzburg where all the delegates were challenged to take a hard look at their institutions, at the extent to which their museums were relevant and acceptable to all South Africans. The result was an almost unanimous acceptance of a Declaration of South African Museums which, amongst other points, stated that 'South African museums sincerely strive to be seen to belong to all South Africans irrespective of colour, creed or gender'¹⁰⁴.

Since the new South Africa came into being in 1994, many museums have undergone considerable transformation with the aim of becoming more relevant and accessible to their entire community. To some extent they have succeeded. Most have implemented major policy changes, whilst others have gone under extensive restructuring. New museums focusing on previously neglected topics have emerged, such as the Robben Island Museum and the District Six Museum in Cape Town (that deal with the history of forced removals in Cape Town) and the Kwa Muhle Museum in Durban (that tries to confront the city's twentieth century history through questions concerning urban growth, struggle and confrontation). Meanwhile, many older museums have refurbished their displays to provide a more balanced representation of South Africa's history. One of the first of these was the Africana Museum in Johannesburg, which changed its name to MuseumAfrica in 1994. Many others followed during the 1990s, including the Kaffrarian Museum in King William's Town (which later changed its name to the Amathole Museum), and the South African Cultural History Museum in Cape Town, which became the 'Slave Lodge', part of the museum body Iziko Museums of Cape

Town¹⁰⁵.

There is still a long road to travel if museums are to be seen as being fully representative of their communities. Some museums can also be regarded as hardly having transformed at all. This is often through no fault of their own, as many are constantly faced with chronic funding problems, frozen staff posts and strangling bureaucracy. South African museums continue to struggle to transform, to popularise themselves and to become relevant to as wide a section of the population as possible. To do this, they attempt to redress and rewrite the history of the nation, focusing on the rich and diverse cultures that exist and were generally excluded from museum representations in the past. This is part of an ongoing process to reconcile different sections of the population and promote a new unified South Africa.

THE ALBANY HISTORY MUSEUM

The 1820 Settlers' Memorial Museum, that opened in 1965, was a cultural history museum, but one that concentrated solely on white non-indigenous South Africans. The collections and displays relating to black South Africans remained in the main natural history building of the Albany Museum. The immediate origins of the Settlers' Museum lay in 1958 when a Professional Officer, Rita Snyman, was the first appointed to take charge of the Department of History¹⁰⁶. Before this the Director, John Hewitt, had been responsible for the history section as well as the other scientific departments. The historical and cultural material from the 1820 Settler and earlier and later periods had

been steadily growing in the Albany Museum, and their display was beginning to take up a large amount of gallery space¹⁰⁷. By the time Hewitt was succeeded in 1959 by Dr Tom Barry, it had become apparent that this encroachment on display areas was creating an imbalance with the natural history sections. Barry, along with Dr J.V.L. Rennie and Dr T.B. Bowker (members of the Museum Board of Trustees) became the prime movers in obtaining a separate building for the ever-growing historical collections.

Before Barry's departure to Cape Town in 1964 – to take up the post of Director of the South African Museum – he was able to announce that the joint request of the Museum Board and 1820 Settlers Monument Trust for a new building and museum had met with success, and would be built as a gift from the Cape Provincial Administration. This would allow not only for a separate display of the historical collections and also for the reorganisation and modernisation of the old Natural History Museum. Work progressed rapidly on the new building. The foundation stone was laid in September 1963 and the new museum was officially opened on 6 September 1965, as the only museum to actively engage in the collection, preservation and presentation of British culture and history in South Africa¹⁰⁸.

For twenty years the 1820 Settlers' Museum concentrated almost entirely on collecting and representing British heritage in South Africa. New galleries were constantly developed and during the directorships of Mr Charles Frédéric Jacot-Guillarmod (1965-1977) and Mr Brian Wilmot (1977-1993)¹⁰⁹. Various other historic sites and museums around Grahamstown were transferred to the charge of the Albany Museum History Department.



Fig. 17. Modern exhibitions of the History Museum. 'Journey in Clay' (1995) (left) was initially intended as a temporary exhibition, but due to its popularity it has become permanently established in the museum foyer. 'Contact and Conflict' (right), was set up in c. 1996.

These included the Tower House in Bathurst Street (later becoming the Observatory Museum), the Priest's House in Beaufort Street (later rented to the National English Literary Museum)¹¹⁰, Fort Selwyn, and the Old Provost.

In the early 1980s, debate began on the appropriate contents of history collections and it became apparent that the existing unwritten policy was entirely inadequate. The very euro- and anglo-centric nature of the collections was increasingly acknowledged, and in 1985 the Museum Board of Trustees decided upon a more inclusive and less biased museum and collection policy that would focus on being more representative of all the peoples who have lived in the Eastern Cape¹¹¹. For example, the Museum's Annual Report for the year 1989-1990 stressed:

'Without detracting in any way from the present coverage of the 1820 British Settlers, it is hoped that the exhibits in the museum will change in the near future to show the contribution of all the peoples in the Eastern Cape in the development of the history of this region. A major emphasis will be on the contact and interaction between the different population groups. By doing this it is hoped that the peoples of this area will all be placed into some form of context.'

Since the late 1980s, the major emphasis within the Albany Museum has been on the contact and interaction between different population groups within a contextual framework, ensuring that no longer would any one group of people be viewed in isolation. In 1991, the Xhosa anthropological collection, which at that stage was housed in the Natural Sciences Museum, was finally transferred to the History Museum, making it clear that indigenous Africans were no longer viewed as part of the natural history of the country but instead constituted an important part of the rich cultural history and development of South Africa. In early 1992 a new exhibition, 'amaXhosa Traditional Dress', was installed in the foyer of the 1820 Settlers' Museum, the first highly visible example of the Museum's commitment to collect and represent the history of all the peoples of the Eastern Cape¹¹². This was soon followed by the change in the Museum's name to the 'Albany History Museum' and the setting up of a larger exhibition, 'Contact and Conflict', which provides a summary of the complex history of the Eastern Cape between 1780 and 1910. Unfortunately, staff shortages and a chronic lack of funding have posed a number of problems for the History Museum and this reached crisis proportions when the museum was forced to close from November 1998 to April 1999. Funding problems have also hampered long term plans to update permanent displays, and some 'temporary exhibitions (such

as 'Contact and Conflict') have remained as long term displays. Nevertheless, the History Museum hosts regular changing temporary exhibitions and continues to actively spread its knowledge through the Genealogy Department, the Observatory Museum, the Old Provost, Fort Selwyn and the Drostdy Arch.

THE OBSERVATORY MUSEUM

The Observatory is a unique multi-storeyed 19th century Victorian shop and home, which is now a museum. This house had a place in the identification of the first diamond that was found in South Africa – the Eureka (or HopeTown) diamond – which marked the beginning of South Africa's multi-million diamond industry. Picked up by children in the Hope Town district in the Northern Cape, it was eventually sent to Dr Atherstone in Grahamstown who confirmed it as a diamond at H.C. Galpin's premises in Bathurst Street.

Henry Carter Galpin, the owner-designer of the Observatory, was a watchmaker and jeweller who lived in Grahamstown from 1850 until his death in 1886. A successful businessman with seven sons, he still found time to pursue his interests of astronomy, optics, natural history, music and practical mechanics, all of which are reflected in the house which he modified and redesigned for his own purposes. The house's connection with the identification of the Eureka diamond in 1867 prompted De Beers



Fig. 18. The Observatory Museum, originally the home of Henry Carter Galpin, a watchmaker and jeweller who lived in Grahamstown from 1850 – 1890. It was at this site that the first South African diamond – the Hope Diamond – was first identified.

Consolidated Mines Ltd. to purchase and restore the Observatory in 1980-82, to commemorate the beginning of the diamond industry in South Africa. Mr Harry Oppenheimer, Chairman of De Beers, officially opened the Museum in February 1983¹¹⁴.

It is a little known fact that the Albany Museum's association with this house in Bathurst Street actually extends back to the nineteenth century. In 1894, the Museum hired the building from the estate of the late Henry Galpin as a residence and workshop for the taxidermist Mr M. Irrniger. In 1896, the Galpin estate declined to renew the lease, possibly because of complaints that Irrniger had been publicly displaying his own work in the windows, despite being told on numerous occasions not to do so¹¹⁵.

THE OLD PROVOST

The Provost Prison derives its name from its association with the Provost Marshall, the officer responsible for the maintenance and order in military camps and the punishment and custody of deserters and other military offenders.

In 1835 Sir Benjamin D'Urban, as Governor and Commander-in-Chief of the Cape Colony, gave instructions for the building of a fortified barrack establishment that was to include a military prison. The Provost Prison was built by the Royal Engineers to a design based on Jeremy Bentham's 18th century panopticon (or 'inspection house') system for the continuous surveillance of prisoners. It was completed in 1838. The original panopticon consisted of an outer circle of cells and exercise yards, which could be kept under constant observation from the windows of a central two-storey guardhouse.

In 1937 the Old Provost was declared a national monument and restored by the Cape Provincial Administration. It was officially handed over to the Albany Museum in November 1983¹¹⁶.

FORT SELWYN

Fort Selwyn is situated on Gunfire Hill overlooking Grahamstown and was named after Captain (later major) Charles Jasper Selwyn of the Cape Corps of Royal Engineers. Captain Selwyn, who was responsible for the design and construction of the Fort, was stationed in the



Fig 19. The Old Provost, built in 1838 for the incarceration of 20 Khoi soldiers, three of whom were executed for the murder of Ensign Crowe. The panopticon design for British prisons was the idea of the economist, Jeremy Bentham. The provost was restored in 1937.

Eastern Cape from 1834 to 1842. Born in 1793, Selwyn received his commission as Lieutenant in 1811 and during the Napoleonic Wars took part in the attack on the French island of Guadeloupe. He was promoted to Captain in 1825, Major in 1838 and, one year before his death in 1847, was serving as Lieutenant-Colonel in Canada. In March 1835, during the 6th Frontier War, Sir Benjamin D'Urban, as Governor and Commander-in-Chief of the Cape Colony, ordered plans to be drawn for a fortified barrack on the Drostdy Ground (now part of Rhodes University), to accommodate an increased garrison and provide a place of refuge for civilians in time of war. To protect the approaches to the town and its water supply, he ordered that a redoubt be built on Gunfire Hill, south of the town, from where it would dominate the surrounding ravines. The plans were completed and the sites marked out for D'Urban's approval by July 1835. The essential works, including Fort Selwyn, were completed by the end of June 1836 and a salute of 17 guns was fired from it when Andries Stockenström, the new Lieutenant-Governor of the Eastern Districts, arrived in Grahamstown.

The fort was occupied by the Royal Artillery from 1836 until 1862, when most of the garrison was withdrawn from Grahamstown. In 1845 a semaphore mast was erected as part of a telegraph system that was intended to connect Grahamstown with Fort Beaufort and Fort Peddie. However, as one would-be wit remarked, 'the system was a signal failure' because the masts were often obscured by mists and haze. Until September 1870 a nine o'clock gun was fired from Fort Selwyn every morning, allegedly to remind Grahamstown's civil servants that they should be at work.

The fort was again manned during the Anglo-Boer War of 1899-1902. Thereafter it fell into disrepair and in 1925 was converted into a domestic residence and tea garden. It was declared a national monument in 1936 and restored by the Cape Provincial Administration during the 1970's as part of the 1820 Settler Monument scheme. In 1977 it was handed over to the Albany Museum¹¹⁷.

THE DROSTDY ARCH

When Sir Benjamin D'Urban established his military headquarters in Grahamstown in 1835 he erected military barracks, a provost prison, a military hospital, and a gateway/guardroom known as the Drostdy Arch. This arch at the entrance to the military grounds was designed by Major Selwyn and built by the Royal Engineers in 1842. Today this National Monument serves as the pedestrian entrance to Rhodes University and also houses a craft and

gift shop.

A fire-and-curfew bell was positioned on top of the arch until 1912, after which it was removed to a position on the south side of the arch.

GENEALOGY

A family tree was first deposited at the Albany Museum in 1958 and since then there has been a steady growth of the collection. It soon became apparent that systematic research and curation was essential and this was initially undertaken by a team of amateur volunteers, led by Mrs Dorothy Rivett-Carnac, a well known writer in this field. The Genealogy Department was established as a separate entity within the History Division of the Museum in 1983 and has since been staffed by a succession of professional research officers.

Research is the main function of the Department and is carried out by the professional genealogist, who is also able to compile family histories, together with the appropriate heraldry, through a wide range of documentary and photographic reference material.

ARCHAEOLOGY

The Albany Museum's Department of Archaeology serves as the Archaeological Data Recording Centre and official repository for archaeological collections from the Eastern Cape Province of South Africa. The earliest collections date back to 1895 but the bulk of material was accessioned prior to 1961, when the first professional archaeologist was appointed, mainly as a result of excavations by amateur archaeologists as well as donations from the public. The department has since been strengthened through the work of curators, including Hilary and Jeanette Deacon, Mary Brooker, Simon Hall, Johan Binneman and Lita Webley.

The bulk of the collections comprise artefacts from the Early, Middle and Later Stone Age, the Iron Age (when the first evidence of indigenous farming was found) as well as historical and archaeological collections. There are also important collections from the Wilton and Howieson's Poort type localities. The department also has a small but valuable collection of Roman and Greek material as well as Egyptian material that includes one of only three mummies in South Africa. Since 1992 the department has also published *Southern African Field Archaeology*, an accredited journal that has provided an important forum for the publication of archaeological site reports.

THE NATURAL SCIENCES¹¹⁸

Throughout the last fifty years of the Albany Museum's history, the natural science collections have continued to be built upon and strengthened. The Museum's scientists have maintained an impressive research output and today there is considerable national and international recognition of the value of many of the collections, which include Botany, Entomology, Freshwater Invertebrates, Freshwater Ichthyology, Ornithology, Palaeontology and Geology. This range of specialist collections and research activities, within one organisation, is unique and has recently led to the establishment of the Makana Biodiversity Centre, representing an international centre for biological diversity studies and resources.

As is the case for many of the humanities departments, collections from all the Natural Science Departments (the Herbarium, Geology, Ichthyology, Entomology and Freshwater Invertebrates) are made available for examination by undergraduate and post graduate students. They are also used by other museum and university researchers throughout South Africa and regularly accessed by international specialists, promoting a network of research activity. In the case of the biological sciences, such networks are of immense benefit to the fields of systematics,



Fig. 20. Dr KMF (Marjorie) Scott, the first curator of Freshwater Invertebrates at the Albany Museum (c. 1975).

biogeography, ecology, environmental conservation and biodiversity.

ENTOMOLOGY

In 1958 the Department of Invertebrate Zoology (later the Department of Entomology and Arachnology) was created with an entomologist, Charles Jacot-Guillarmod – best known for his work on thrips – as its first Curator. Jacot-Guillarmod vacated the post to become Museum Director and in 1968 Fred Gess, an entomologist from the South African Museum in Cape Town, took his place. At this time the insect collection was relatively small and did not yet have a definite focus. Fred Gess with the encouragement of Jacot-Guillarmod, established that the study of aculeate wasps should be the specialisation of the department. Together with Sarah Gess (from 1972 onwards) and Alan Weaving (from 1981 to 1995) Fred Gess succeeded in this resolve so well that the department became internationally known as a research centre for the study of aculeate wasps, with the largest collection of southern African aculeate wasps and bees.

Today, the Department of Entomology and Arachnology houses around 250 000 specimens – a collection that includes representatives from all the major insect orders. The most notable collection is that of southern African aculeate wasps and bees, the largest of its kind and unique for the amount of biological data, nesting material, prey and flower associations. Other important collections are the slide-mounted thrips collection and the J.C. van Hille collection of anthicid beetles. The collection of arachnids is relatively small but important as it – like the insect collections – includes much type material (that is specimens on which descriptions of new taxa have been based). The Albany Museum is the only repository of terrestrial insects between Cape Town (South African Museum) and Pietermaritzburg (Natal Museum) and therefore serves a wide range of institutions, organizations and individuals.

EARTH SCIENCES

Within the broad discipline of 'Earth Science' the Albany Museum houses a number of geological collections which cover the subjects of Palaeontology, Mineralogy, Petrology, Economic geology, Stratigraphy and a small collection of Meteorites.

The Palaeontology collection – perhaps the oldest in South Africa – and the geological collection were both started in the mid nineteenth century by those pioneers of

the Museum: Andrew Geddes Bain and William Guybon Atherstone. The collections were steadily strengthened and researched throughout the twentieth century by honorary curators including Professor E.H.L. Schwarz, Professor E.D. Mountain and Dr John Rennie, as well as by visitors such as the renowned palaeontologist Dr Robert Broom. In February 1985 the services of the first full-time geologist were acquired with the appointment of Billy de Klerk, a graduate of Rhodes University.

The Palaeontology collection today consists largely of South African material with good coverage of vertebrates, invertebrates, plants and trace fossils of varying age. Of particular interest is the recent addition of Devonian fishes, plants and invertebrates collected from a local Witteberg Group fossil site on the outskirts of Grahamstown. These fossils have provided a better understanding of the biodiversity and geological setting of a Devonian estuary that was situated in the vicinity of Grahamstown 360 million years ago. The collection also comprises mammal-like reptiles, fishes and plant fossils collected from the Permian and Triassic beds of the Karoo.

The Rock and Mineral collection is a comprehensive general collection of South African and European material. The bulk of the specimens are used for education and display

purposes. Largely as a result of its close association with the Department of Geology at Rhodes University, the Earth Sciences Department continues to incorporate new specimens – particularly in the field of economic geology (ore minerals) – into its collections.

HIGHER VERTEBRATES

During the fire of 1941, the mammal collections and the collections of reptiles and amphibians were almost completely destroyed. In the subsequent years, it was found to be impossible to rebuild these collections to the previous high standards and size, and as a result the remaining collections of mammals were transferred in 1993 to the Amathole Museum (formerly the Kaffrarian Museum) in King William's Town, and the reptile and amphibian collections to the Port Elizabeth Museum.

The bird collections, however, escaped the great fire with little damage and the Museum continues to house a comprehensive collection of southern African birds dating back to the 1880's. A study collection comprises around 3845 bird skins representing 619 different species, with raptors well represented. It represents a long-term geographical distribution and diversity database of the avifauna of the eastern Cape. It is regularly used for a



Fig. 21. *Paranthodon africanus*, a plant-eating dinosaur belonging to the family of stegosaurs. Discovered in 1845 by Atherstone and Bain at Dassiklip on the Bushmans River, it represents the first dinosaur discovery of southern Africa. This reconstruction is part of the new Palaeontology Gallery at the Albany Museum.

variety of purposes including research, display, education and ecological studies. In addition there is a growing number of wet specimens, skeletons, nests and a good audio and visual (photographic slide) collection. A small collection of exotic birds, mainly in the form of mounts, is also maintained and is used for display, education and comparative purposes. Accreditation, in respect of the curation and documentation of the collection is of a particularly high standard and is used as a model for other collections in the Museum.

FRESHWATER INVERTEBRATES (FWI)

Between 1950 and 1970 the National Institute for Water Research (NIWR) of the CSIR undertook a number of surveys of the fauna, flora and physicochemistry of many South African rivers. As a result, large collections of plants and animals were identified and described by local and overseas scientists. It was realised that these valuable collections needed proper storage and curation facilities to reach their full potential. The Director of the Albany Museum, Charles Jacot-Guillarmod, offered to accommodate these collections and they were transferred to the Museum in 1972. This material, together with existing collections and the donation of Prof Joseph and Dr Joyce Omer-Cooper's collections of aquatic beetles, formed the basis of the National Collection of Freshwater Organisms. The algal and diatom collections were retained by the CSIR in Pretoria and hence the collection is now more appropriately named the 'National Collection of Freshwater Invertebrates'.

Coinciding with the transfer of the collection from the CSIR, was the arrival of Dr K M F (Marjorie) Scott who, in 1972, was seconded (from the NIWR Research Unit at Grahamstown) to the Albany Museum to arrange and curate the collection. She was to be the curator of the collection until her retirement in 1978, after which she continued to work – steadily, for five days a week – right up until a few months before her death, in 1998, at the age of 85. Ferdy de Moor, the present curator, joined the department in 1984.

The majority of the collection is stored in ethanol preservative but there are also five 40-drawer cabinets with pinned insects and a large collection of prepared microscope slides. As mentioned previously, the collections of freshwater invertebrates are accessed regularly by a wide variety of students and specialist scientists and are of immense value to education and research in a number of fields. This network of research activity often results in descriptions of new species in diverse taxonomic groups,

even where local expertise does not exist.

The focus of specialization in the department is on the Trichoptera (caddis flies) and Ephemeroptera (mayflies). The collection focus is on aquatic insects with an emphasis on Trichoptera, Coleoptera (beetles), Odonata (dragonflies and damsel flies), several families of Diptera – two winged flies such as Simuliidae (blackflies) and Chironomidae (midges) – and the Ephemeroptera.

Staff of the department periodically undertake consultancy research, producing inventories of species and writing advisory reports to promote environmentally-sustainable management of freshwater resources throughout the southern African region. Staff also deliver undergraduate courses of lectures at Rhodes University and help supervise postgraduate research at several universities.

The collection is continually expanding through an active departmental research programme, donations and voucher specimens from projects carried out by other researchers. Today, the collection holds in excess of 1.5 million specimens, including over 1000 primary and secondary types. It also provides historical records of species with some material dating back to the 1930s. Information on more than 120 000 accessions is recorded in hand-written catalogues and on a computer database. Although the collection includes specimens from all groups of aquatic invertebrates from localities throughout the Afrotropical region, the emphasis – especially in terms of active research – is on aquatic insects from the southern African subcontinent.

FRESHWATER ICHTHYOLOGY

The first major collection of freshwater fishes was made by Dr Rex Jubb in 1931. He and his wife worked at the museum from 1959 to 1980 (latterly, following his retirement, on a voluntary basis). During his work at the Albany Museum, Jubb produced the first identification guide book to the freshwater fishes of Southern Africa. Frank Farquharson took over curation from Jubb and later (from 1972-1984) the position was filled by Paul Skelton. The present curator, Jim Cambray, joined the Museum in 1984. Today, the Department of Freshwater Ichthyology houses important historical collections of southern African freshwater fishes. The collections incorporate the holdings of the Natal Museum (dating from 1905) and the South African Museum (dating from 1875) and consequently the coverage is especially good from the Eastern and Western Cape and Kwazulu-Natal.

The collection comprises 14 200 accessions with a total

of some 250 000 specimens, mostly stored in alcohol. The collections are accessed by both national and international ichthyologists as well as by post-graduate students, and have recently been used by consultants involved in ecological impact assessments. Copies of original collection sheets are maintained but the entire collection database is computerised and is regularly accessed by the Natal Parks Board, Nature Conservation Departments in both the Eastern and Western Cape Provinces, University of Cape Town Freshwater Research Unit researchers and by consultants. The Ichthyology Department also maintains close association with Rhodes University's Institute for Water Research and Department of Ichthyology, and the South African Institute for Aquatic Biodiversity (formerly the J.L.B. Smith Institute of African Ichthyology).

THE SELMAR SCHÖNLAND HERBARIUM

As described previously, the development of the herbarium was one of the most important early activities of the Albany Museum. Although this collection – the fourth largest in South Africa – is the property of the Albany Museum and is still housed in the museum, its

curation and management was taken over by the Botanical Research Institute (later SANBI) during the 19th century. In 1991 management of the herbarium was transferred to staff of Rhodes University.

THE ALBANY MUSEUM TODAY

During the past two decades the Albany Museum has moved forward in strengthening and transforming its collections and working towards becoming fully representative of the community. Becoming an Affiliated Research Institute of Rhodes University in 1983 and continuing previous tradition, started especially by Directors Schönland and Hewitt, the Museum remains one of South Africa's respected scientific research institutions.

Considerable efforts were also made during the late 1970s and 1980s to popularise the Museum. This began in 1978 with the formation of the society 'Friends of the Museum', which resulted in increased financial support for the Museum through an increase in the number of subscribers and the Friend's commitment to fund-raising for special projects. A newsletter 'Elephant's Child' was subsequently launched for members, later replaced by



Fig. 22. International Museum Day (May 2005): Masithandane Women's Group with their crafts.

'Phoenix'. The 'Friends of the Albany Museum' was however de-registered as a fund-raising body in 1984, the subscribers subsequently becoming known as 'Members of the Museum'. Members subscribed a set amount but also gave considerable extra donations, especially to the building fund and later as volunteers. During the 1980s the Museum also held regular open days and – in order to raise its profile nationally – hosted the annual Southern African Museums Association (SAMA) conference in 1985 (while the Director Brian Wilmot was President of that organisation), as well as two SAMA Museum Education Conferences.

There has also been a growing recognition of the role that Museum can play in disseminating information on South Africa's natural and cultural history and promoting a unified nation. The 'Vision of the Albany Museum', adopted just a few years ago reflects this:

'To be a Museum that is an integral part of our community, contributing to the process of nation-building through nurturing a society that is aware of the value of its past and is constructively engaged in the present in order to create a better future'¹¹⁹.

Despite this ever-growing need to become socially

relevant – indeed an integral part of society – this potential has continually been hampered during recent years by a lack of resources, especially in terms of funding and staff. This is not a difficulty limited to the Albany Museum, in fact the majority of museums in South Africa are faced with chronic funding shortages that hinder their efforts to transform. In many respects, South African museums are in a virtual impasse.

Nevertheless, in the face of this ongoing problem, the Albany Museum struggles forward. The Museum today consists of a family of six buildings that include the Natural Sciences Museum, the History Museum, the Observatory Museum, Fort Selwyn, the Old Provost military prison and the Drostdy Arch. The educational and outreach services remain strong and there are constant efforts to maintain and update exhibitions.

150 years old, the Albany Museum today continues to operate broadly on the principles enshrined in 1855 when it was established 'for the purpose of aiding in the prosecution of scientific pursuit and of affording to the public greater facilities for the diffusion of general education'¹²⁰. The position of the Albany Museum in the cultural community of South Africa is testament



Fig. 23: International Museum Day (May 2005): Mrs Budaza and pupils from the Fikizolo school (Grahamstown).

to the vision, ability, and most importantly, the energy and commitment of its staff, both past and present.

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ENDNOTES

¹ There have been various short pieces written detailing the history of the Albany Museum (including a two-part article by long-time Director John Hewitt in 1937: 'The Albany Museum: Foundation, Growth and Early History', *Grocott's Mail*, 17 August 1937, and 'The Albany Museum: Its Steadily Growing Influence', *Grocott's Mail*, 18 August 1937). These articles have been adapted at various times, and rewritten as various articles that include the following: 'The Albany Museum, Grahamstown', *South African Museums Association Bulletin (SAMAB)*, vol. IV, no. 4, December 1947, pp.81-91 (by Hewitt); and: 'The Albany Museum, Grahamstown', *Lantern*, vol. 10, no. 3, March 1961, pp.216-225 (by Hewitt's successor, Tom Barry). A more extensive, and mostly accurate, examination is found in Miss N. Fowler's two volume unpublished 'History of the Albany Museum 1855-1958' (held in the Albany Museum Library), which chronologically summarises each of the Museum's annual reports. This paper does not pretend to be an exhaustive examination of the Museum's development, as such a work would require several large volumes. Rather, while paying homage to earlier works, it aims to present the Museum's history in a new and concise way, highlighting especially some of the more interesting and often neglected aspects of that history. It represents a referenced and extended version of a booklet to be published in time for the Albany Museum's sesquicentenary in 2005. The work relies on a wide variety of sources, including minutes of meetings, Curator's and Director's monthly and annual reports, published works in volumes such as SAMAB, and various internet resources.

² Literary, Scientific & Medical Society, Minutes of Committee Meeting, 3 July 1855. Throughout the history of the Museum, these minutes vary under different names, including Minutes of the 'Museum Sub-Committee', the 'Management Committee' and the 'Albany Museum Committee'. They all constitute the same however, and are found together in the Albany Museum Library, and so from hereon in this paper, unless otherwise stated, are referred to simply as 'Minutes of Meetings'.

³ Minutes of Meeting, 18 December 1855.

⁴ *Ibid.*, 11 September 1855.

⁵ Minutes of Meeting, 28 August 1855.

⁶ *Ibid.*, 22 January 1856.

⁷ *Ibid.*

⁸ *Ibid.*, 19 February 1856.

⁹ Letter from Alex McDonald, Secretary of the Literary, Scientific & Medical Society, to Peter Le Neve Foster, Secretary of the Society of Arts, London, 20 April 1856. Copy in Minutes of Meetings.

¹⁰ See P.R. Kirby, *Sir Andrew Smith – His Life, Letters and Works*, Cape Town, A.A. Balkema, 1965, especially pages 10-28 and 43-65.

¹¹ A term borrowed from Dr Billy de Klerk, Curator of Earth Sciences at the Albany Museum. See B. de Klerk, 'The first dinosaur fossil discovered in South Africa: The Stegosaur Paranthodon Africanus', available online at www.ru.ac.za/affiliates/am/paranth.html.

¹² See M. Robertson, *Diamond Fever: South African Diamond History 1866-1869*, Johannesburg, Oxford University Press, 1974; and I. Balfour, *Famous Diamonds*, London, Collins, 1987, pp.127-132.

¹³ For more background on Atherstone, see *Dictionary of South African Biography*

Vol. I, pp.25-27; and N. Mathie, 'Dr W.G. Atherstone of Grahamstown', *The Elephant's Child (Albany Museum)*, vol. 14, no. 3, pp.16-17, no. 4, pp.18-20, no. 5 & 6, pp.16-18.

¹⁴ Report... for the year 1898, p.3.

¹⁵ For more background on Andrew Geddes Bain see *Dictionary of South African Biography* Vol. I, pp.35-38; and D. Visser, 'Andrew Geddes Bain "Father of South African Geology"', *Engineering News*, March & April 1989.

¹⁶ Verse by Mr A.G. Bain, submitted on the Second Anniversary of the Grahamstown Scientific, Literary and Medical Society. (Albany History Museum Archives, Box File 2).

¹⁷ For more see B. de Klerk, 'The first dinosaur fossil discovered in South Africa: The Stegosaur Paranthodon Africanus', available online at www.ru.ac.za/affiliates/am/paranth.html.

¹⁸ Report of the Albany Museum for the year 1859.

¹⁹ Minutes of Meetings, 9 March, 22 July & 31 August 1858. Also Report... for the year 1858.

²⁰ Minutes of Meeting, 6 February 1861.

²¹ *Ibid.*, 19 February 1856.

²² *Ibid.*, 4 March 1856.

²³ *Ibid.*, 18 March 1856.

²⁴ Report... for the year 1858.

²⁵ Report... for the year 1861 and Minutes of Meetings, 13 February 1862.²⁶ Minutes of Meetings, 3 September 1863 & 10 May 1864.

²⁷ *Ibid.*, 23 January 1867.

²⁸ Report... for the year 1867 & 1868.

²⁹ Minutes of Meetings, 25 August 1873 & 17 July 1874. A public appeal was also released shortly afterwards. (A copy is attached to the Albany Museum Minutes for 1896-1901).

³⁰ Report... for the year 1881.

³¹ Minutes of Meetings, 11 June & 2 July 1862.

³² *Ibid.*, 17 May 1861.

³³ Report... for the year 1858.

³⁴ *Ibid.*... 1871.

³⁵ Minutes of Meeting, 29 July 1882.

³⁶ *Ibid.*, 6 February 1886.

³⁷ *Ibid.*... 29 September 1882 & Report... for the year 1882.

³⁸ Minutes of Meeting, 10 February 1888.

³⁹ Report... for the year 1887.

⁴⁰ Minutes of Meeting, 9 February 1884 & Report... for the year 1888.

⁴¹ Before Dr Selmar Schönland was employed as Curator in 1889, the Curatorship was temporarily taken over by Mr Stephen Mundy. See Minutes of Meeting, 11 April 1888.

⁴² See *Dictionary of South African Biography* Vol. I, pp.695-696.

⁴³ Report... for the year 1902, p.1.

⁴⁴ Report... for the year 1889, p.1, & Minutes of Meeting, 12 November 1889.

⁴⁵ Report... for the year 1892 & 1900, & Minutes of Meeting, May 1902.

⁴⁶ Report... for the year 1900, p.6.

⁴⁷ For example, see Minutes of Meetings, 12 May & 22 July 1898.

⁴⁸ Garstang was a prominent archaeologist who, early in his career, had worked with the renowned English archaeologist Flinders Petrie (himself the grandson of Sir Matthew Flinders, the famous explorer of Australia), who set new standards in archaeology in the late nineteenth and early twentieth centuries.

⁴⁹ *Ibid.*, 22 October 1907.

⁵⁰ Director's Monthly Report, 23 June 1908. For further references to the mummy, also see Monthly Reports for October 1907, May & September 1908, January, August & October 1908.

⁵¹ J. Hewitt, 'The Albany Museum: Its Steadily Growing Influence', *Grocott's Mail*, 18 August 1937, p.2.

⁵² *Dictionary of South African Biography* Vol. I, p.695.

⁵³ Minutes of Meeting, 12 September 1895, & Report... for the year 1895, p.1.

⁵⁴ Report... for the year 1900, p.4, & 1901, p.1. Also see Deed of Settlement & By-Laws of the Albany Museum, Grahamstown, Grahamstown, Josiah Slater, 1902.

⁵⁵ Report... for the year 1900, p.5.

- ⁵⁶ Report... for the year 1905, p.9.
- ⁵⁷ Minutes of Meeting, 1 April 1910.
- ⁵⁸ Report... for the year 1892, p.3.
- ⁵⁹ *Ibid.*, pp.2-3.
- ⁶⁰ *Ibid.*, p.3.
- ⁶¹ W.A. Maxwell, *The Great Exhibition at Grahamstown, December 1898 – January 1899, Grahamstown, 1979*, p.4. (Cory Library).
- ⁶² For example, see Minutes of Meetings, 13 January 1893, 10 February 1893, 19 May 1893, 3 August 1893, 15 March 1894 & 12 December 1895.
- ⁶³ *Ibid.*, 9 August & 30 August 1894.
- ⁶⁴ *Ibid.*, 12 March 1896.
- ⁶⁵ *Ibid.*, 14 May 1896.
- ⁶⁶ *Ibid.*, 13 August 1896.
- ⁶⁷ Report... for the year 1898.
- ⁶⁸ Minutes of Meeting, 28 August 1897. For more detail on the construction of the new Albany Museum building, see Minutes of the Albany Museum Building Committee (held in the Albany Museum Library).
- ⁶⁹ Various letters and telegrams relating to plans for the new building and showcases, mainly involving the architect J.E. Vixseboxse, curator Selmar Schönland, the builders and contractors Davidson & Hoyle, and the Albany Museum Building Committee. (Albany History Museum Archives, Box File 1).
- ⁷⁰ See, for example, online at www.showcook.co.za/oudtshoorn.htm
- ⁷¹ Report... for the year 1900, p.5.
- ⁷² *Ibid.*... 1901, p.1.
- ⁷³ *Ibid.*... 1903, p.1. & 1904, p.3.
- ⁷⁴ *Ibid.*... 1985.
- ⁷⁵ For more on Hewitt see, for example, *Dictionary of South African Biography Vol IV*, pp.232-233, and 'John Hewitt', SAMAB, vol. VII, no. 10, September 1961, pp.245-246.
- ⁷⁶ For example, see J. Hewitt, 'Making a Small Vacuum Cleaner', *Work: A Weekly Journal for Amateur Mechanics*, 21 October 1922.
- ⁷⁷ See 'Dr John Hewitt', SAMAB, vol. VI, no. 16, December 1958, p.425.
- ⁷⁸ Report... for the year 1910, pp.3-9.
- ⁷⁹ Letter from J. Hewitt to F.A. Pym, King William's Town, 15 September 1911. (Albany History Museum Archive, Box File 5).
- ⁸⁰ Letter from J. Hewitt to F.A. Pym, King William's Town, 1 February 1917. (Albany History Museum Archive, Box File 5). Also see Letter from J. Hewitt to F.A. Pym, King William's Town, 13 February 1913, and Hewitt, 'The Albany Museum: Its Steadily Growing Influence', *Grocott's Mail*, 18 August 1937.
- ⁸¹ For a brief summary of the financial history of the Museum, see 'History of financial support for the Museum', *The Elephant's Child* (Albany Museum), vol. 25, no. 3, December 2001.
- ⁸² See SAMAB, vol. VI, no. 12, December 1957, p.320, and Report... for the year 1958.
- ⁸³ Director's Monthly Report, 7 February & 7 March 1919, 6 February 1920.
- ⁸⁴ *Ibid.*, 8 August 1919.
- ⁸⁵ Report... for the year 1946.
- ⁸⁶ See 'Destruction of the Museum at Grahamstown', SAMAB, vol. II, no. 10, September 1941, pp.252-253, and J. Hewitt, 'Albany Museum', SAMAB, vol. II, no. 11, December 1941, pp.284-286. For photographs see SAMAB, vol. II, no. 14, June 1942, p.362, and SAMAB, vol. III, no. 14, June 1946, p.432.
- ⁸⁷ Minutes of Meeting, 23 June 1908.
- ⁸⁸ See SAMAB, vol. III, no. 1, March 1943, p.16; J. Hewitt, 'Albany Museum, Grahamstown', SAMAB, vol. III, no. 5, March 1944, pp.138-139; and 'The Albany Museum', SAMAB, vol. III, no. 12, December 1945, p.360.
- ⁸⁹ See R.L.G. Mullins, *The Albany Museum – A Brief Survey of its History from 1855 to 1958*, (summarised from N. Fowler's unpublished document), p.7, Albany Museum.
- ⁹⁰ The complete list of Curators and Directors of the Albany Museum is as follows: Mr Burt.J. Glanville, 1858-1882; Miss Mary Glanville, 1882-1888; Mr Stephen Mundy (Acting), 1888-1889; Dr Selmar Schönland, 1889-1910; Dr John Hewitt, 1910-1958; Dr Tom H. Barry, 1959-1964; Mr Charles Jacot-Guillarmod, 1965-1977; Mr Brian Wilmot, 1977-1992; Mr Wouter Holleman (as acting director), 1993-1999; Dr Lita Webley, 1999-Present (initially as Acting Director, until her appointment (in [MONTH?] 2005) as Director).
- ⁹¹ Minutes of Meetings, 22 July & 28 October 1856.
- ⁹² J. Hewitt, 'The Albany Museum, Grahamstown', SAMAB, vol. IV, no. 4, December 1947; and Mullins, *The Albany Museum...*, p.5.
- ⁹³ H.A. Miers & S.F. Markham, *A Report on the Museums and Art Galleries of British Africa*, Edinburgh, T. & A. Constable, 1932, p.30. At the time an education officer was called a schools lecturer.
- ⁹⁴ For more on the development of the Albany Museum School Service see J. Hewitt, 'The Albany Museum School Service', SAMAB, vol. I, no. 2, December 1936, pp.25-28; S.J. Pendlebury, 'Background Painting for School Service Cases', *ibid.*, p.29; SAMAB, vol. I, no. 12, June 1939, p. 304; A. Rothman, 'The Albany Museum School Service', SAMAB, Vol. II, no. 5, September 1940, pp.105-109; A. Rothman, 'Twelve Years of School Service at the Albany Museum', SAMAB, vol. IV, no. 5, March 1948, pp.122-126; S. van Zyl, 'The Albany Museum School Service – 44 Years', SAMAB, vol. 14, no. 6, 1981, pp.239-243.
- ⁹⁵ Report... for the year 1992 – 1993, and 1993 – 1994.
- ⁹⁶ Personal email to the author from Mariyke Cosser, Head of the Albany Museum Education Department, 15 July 2004.
- ⁹⁷ For example, see Reports... for the years 1900, p.6; 1901, p.5; 1904, p.8; 1905, p. 13 & 20; 1906, p.7; and 1907, p.6.
- ⁹⁸ G. Cory, *The Rise of South Africa: a history of the origin of South African colonisation and its development towards the east from the earliest times to 1857*, London, Longmans, 1910-1940.
- ⁹⁹ R. Snyman, 'A Short History of the 1820 Settlers' Memorial Museum' SAMAB, vol. 10, no. 3, September 1972, p.112.
- ¹⁰⁰ Director's Monthly Report, 8 August 1919.
- ¹⁰¹ For a more detailed discussion of the early development of history in South African museums, see J.M. Gore, 'A Lack of Nation? The Evolution of History in South African Museums, c.1825-1945', *South African Historical Journal*, no. 51, 2005 (In press).
- ¹⁰² Literary, Scientific & Medical Society, Accession Book 1855, and Minutes of Meetings, 6 November & 4 December 1855, 22 January 1856.
- ¹⁰³ Minutes of Meeting, 30 July 1862.
- ¹⁰⁴ 'The 1987 Pietermaritzburg Declaration for South African Museums', SAMAB, Vol. 18, No. 1, 1988.
- ¹⁰⁵ For a general survey of developments and museums' efforts to transform since 1994, see JM Gore, 2005, 'Mew Histories in a Post-Colonial Society – Transformation in South African Museums since 1994'. *Historia: Journal of the Historical Association of South Africa*, vol. 50, No. 1, May 2005, pp. 75-102.
- ¹⁰⁶ Report... for the year 1958 & 1959.
- ¹⁰⁷ For example, see 'Albany Museum, Grahamstown', SAMAB, vol. VI, no. 17, March 1959, p.439.
- ¹⁰⁸ For more on the early development of the Albany History Museum see R. Snyman, 'A Short History of the 1820 Settlers' Memorial Museum', SAMAB, vol. 10, no. 3, September 1972, pp.112-113; SAMAB, vol. VII, no. 7, December 1960, p.155; SAMAB, vol. VII, no. 10, September 1961, p.236; 'Albany Museum', SAMAB, vol. VII, no. 14, December 1962, p.381; and 'The Albany Museum, Grahamstown', SAMAB, vol. VIII, no. 2, December 1963, p.61. Also see Reports... for the years 1962, 1963 & 1965.
- ¹⁰⁹ For example, see 'Museum Developments' SAMAB, vol. IX, no. 14, March 1971, p.515; and J.R. Heaton, 'The Military History of the Eastern Cape: A New Military Gallery at the Albany Museum', SAMAB, vol. 13, no. 3, 1978, pp.80-83.
- ¹¹⁰ Both Tower House and Priest's House were bought by De Beers Consolidated Diamond Mining Company.
- ¹¹¹ For example, see Reports... for the years 1983, 1988, 1989-1990, and 1990-1991.
- ¹¹² Report... for the year 1991-1992, p.27.
- ¹¹³ See, for example, 'Museum to close?', *Grocott's Mail*, 5 December 1997, pp.1-2; and 'Bankrupt Albany Museum closes', *Pretoria News*, 24 November 1998.
- ¹¹⁴ Report... for the year 1977.
- ¹¹⁵ Minutes of meetings, 30 August 1894, 14 May & 13 August 1896,
- ¹¹⁶ Report for the year 1984.

¹¹⁷ Report ... for the year 1977.

¹¹⁸ The following brief sections on the different departments of natural sciences in the Albany Museum are largely taken from their individual department pages on the Albany Museum website, found at www.ru.ac.za/affiliates/am, and from personal communications with various current curators.

¹¹⁹ Report... for the year 2001–2002.

¹²⁰ Minutes of Meeting, 11 September 1855.